

THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

by

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS


IN

PAINTING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

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FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled:

Final Visual Presentation

Submitted by Quentin Jan Maki partial fulfillment of the requirements for the degree of Master of Fine Arts.

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NAME OF AUTHOR: QUENTIN JAN MAKI

TITLE OF THESIS: FINAL VISUAL PRESENTATION

DEGREE FOR WHICH THESIS WAS GRANTED: MASTER OF FINE ARTS

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DEPARTMENT OF ART AND DESIGN

GRADUATE STUDIES

UNIVERSITY OF ALBERTA

I hereby release the following works for incorporation into the University Collections,
University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
Yellow Descent	2003	Mixed Media	28" x 22"

Insurance Value: \$1,500.00

" Painting is a state of being ...self discovery.

Every good artist paints what he is."

-Jackson Pollock

About 'Rogue Constructions'

This title of the show 'Rogue Constructions' refers to both my state of mind while developing this recent body of work as well as the process used in its creation. The paintings (constructions) are all recent works, which with all honesty puts me in a difficult position when it comes to discussing them as a collective whole. However, I will relate the ideas that I have towards these objects and how they came into being.

I believe my childhood had a great deal to do with current interest in painting. Being an only child I had a lot of time to occupy myself, and like many children I did so by drawing. Drawing is the cornerstone in my desire to create.

I need to have something recognizable in my work, a face, a hammer, a ladder, some text. Why? These things are used to create a 'hook', something to pull the viewer in. It helps me substantiate what I'm doing, knowing that the work contains another level. The work is an attempt to relate to something other than itself. My concern for the viewer is addressed in the pictorial unity I strive for in every picture. The viewer completes the work, without them what would be the point? I need the viewer but I don't need the viewer to like what I'm doing. Having the viewer dislike a painting is a suitable outcome. The reaction is not what is important but the intensity of that reaction, providing that it not be indifference.

My work is process driven, doing then reacting to what has been done. Working in a series I push one painting against the other. The ones that progress survive, the others get recycled and little is thrown away. Working on raw canvas allows creative freedom. The painting can dictate what size it will become, I have little to do with this aspect. Raw canvas gives me the opportunity to create an image with an irregular edge. This irregular edge reinforces the presence of the collage elements. This technique is evident in the works that have a border surrounding the original image.

Music is very important to me while working. It provides both motivation and imagery that may or may not be specifically depicted in the final work. I see (hear) so many connections between the visual and the audio arts. The importance of rhythm I've learned from music, not painting, the same can be said for contrast. Contrast is the key to making a successful painting. It is the contrast created by the juxtaposition of different elements, creating harmony through disharmony (anti-rhythm) which intrigues me.

I am impatient by nature, requiring immediate gratification. This impatience is reflected in my choice of materials, and the wild (rogue) quality of the completed work. The slow drying time of oil based paints is undesirable to me, therefore I choose to use acrylic. However, oil bars are often used due to the scale and richness of the mark. The mass of the painting is typically achieved by applying a colored ground and then gelling pieces of collage material to the surface. This technique fractures the picture plane, forcing the viewer to engage the spatial flux. The activity of adhering collage material to the surface is the 'Construction' aspect found in the work.

When creating I'm open to all and any possibilities. A good painting needs a mistake, a risk, something for the painter to react and torment over, this struggle creates a visual and personal inner history. Anything worth while should never come easy.

SLIDE LIST

Title	Media	Size (inches)	Date of Completion
1. <i>Falling Down</i>	Mixed media on canvas	72x79"	2003
2. <i>Flag</i>	Mixed media on canvas	63x44"	2003
3. <i>Mask w/ Void</i>	Acrylic and Oil on canvas	30x26"	2003
4. <i>Passenger</i>	Mixed media on canvas	60x72"	2003
5. <i>1 In 2 Out</i>	Mixed media on canvas	60x53"	2003
6. <i>Mask w/ Figure and Butterfly</i>	Mixed media on canvas	65x48"	2003
7. <i>4 Minus 1</i>	Mixed media on canvas	60x53"	2003
8. <i>Precious</i>	Mixed media on canvas	63x26"	2003
9. <i>13 Steps</i>	Mixed media on canvas	31x40"	2003
10. <i>Yellow Decent</i>	Mixed media on canvas	28x22"	2003
11. <i>1/2</i>	Mixed media on canvas	48x60	2003
12. <i>Forrest Fire</i>	Mixed media on canvas	94x77	2003
13. <i>Learn to Swim (no.II)</i>	Mixed media on canvas	90x88	2003
14. <i>Nocturne</i>	Mixed media on canvas	45x30	2003
15. <i>Red Record</i>	Mixed media on canvas	43x40	2003
16. <i>2 Masks</i>	Mixed media on canvas	49x39	2003

Quentin Maki

SLIDE LIST (continued)

17. *2 Faces 2 Hammers* Mixed media on canvas 35x58" 2003
18. Double Image Acrylic and oil on canvas 30x26" 2003
19. Re-Align Mixed media on canvas 30x26" 2003
20. Green Handled Hammer Mixed media on canvas 44x43" 2003

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